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### SOURCES OF PLUTARCH'S DEMETRIUS

Plutarch's biography of Demetrius Poliorcetes is an important work, being the only document that includes Demetrius' entire career in any detail. Plutarch, however, was an uncritical historian,<sup>1</sup> whose historical value varies with his authority. Previous attempts to identify the sources of the *Demetrius* have been unsatisfactory;<sup>2</sup> all that is known at present is that much of the material goes back to Duris of Samos and Hieronymus of Cardia. Since these two historians are poles apart in both ability and approach, further investigation seems both possible and valuable.

From a detailed study of this work and other reading in Plutarch, I follow the accepted belief that Plutarch used secondary sources for most of his writing,<sup>3</sup> and I

have concluded that here he has combined two widely different traditions, an annalistic history for the historical framework and a collection of anecdotes to illustrate the *ethos* of Demetrius. Having reached this decision, I was pleased to discover that J. Enoch Powell had come to similar conclusions about the *Alexander*.<sup>4</sup> This combination of sources results in striking contrasts. The annalistic narrative is factual, although favorable to Demetrius, and deals chiefly with military operations. The anecdotes, however, are mostly scandalous gossip about court life in Athens and Macedonia. In spite of the historical framework in which they are placed, it is often difficult or impossible to date them.<sup>5</sup>

To identify the annalistic source is comparatively easy. It agrees with Diodorus in content, interests, sympathy for Demetrius, and Macedonian viewpoint. Where details differ, they usually supplement rather than contradict one another. The differences are those which we

<sup>1</sup> Alfred Croiset, *Histoire de la littérature grecque* (Paris, n.d.), V, 528-30.

<sup>2</sup> Two books by Rudolph Schubert, *Die Quellen Plutarchs in den Lebensbeschreibungen des Eumenes, Demetrius und Pyrrhus* (Leipzig, 1878 = *NJbb*, Supplementh. IX [1877-78], 647-833) and *Die Quellen zur Geschichte der Diadochenzeit* (Leipzig, 1914), have been useful to me in details, but we differ widely in method and conclusions. See the censure of Schubert by K. J. Beloch, *Griechische Geschichte* (Berlin, 1912-27), IV, 2, p. 3, note 1.

<sup>3</sup> Eduard Meyer, *Forschungen zur alten Geschichte* (Halle, 1892-99), II, 65-71, followed by almost all students of Plutarch

except N. I. Barbu, *Les procédés de la peinture des caractères et la vérité historique dans les biographies de Plutarque* (Paris, 1933).

<sup>4</sup> "The Sources of Plutarch's *Alexander*," *JHS*, LIX (1939), 229-40.

<sup>5</sup> William S. Ferguson, *Hellenistic Athens* (London, 1911), p. 122, note 3.

should expect if Diodorus and Plutarch used different abstracts of the same original. There are occasional discrepancies in statistics. In describing the raid on Babylon, Diodorus says that Demetrius left in Babylon 5,000 foot soldiers and 1,000 cavalry, while Plutarch says that the total was 7,000.<sup>6</sup> Here we can explain the contradiction. Plutarch's epitome, which seems throughout to have been brief, must have given a figure of 6,000 for the combined forces, and when it spoke of 1,000 horse, Plutarch assumed that they were in addition to the 6,000 already mentioned. An interesting parallel may be seen in another biography,<sup>7</sup> where Plutarch says that Caesar sailed from Sicily for Africa with 3,000 men and a few horse. From a fuller source<sup>8</sup> we learn that while Caesar actually did arrive in Africa with these forces, he set out from Sicily with a much larger army, but it was scattered by a storm. Even where we cannot thus reconcile statistics, we should not automatically assume that differences indicate separate traditions if the accounts otherwise agree. Although many investigators place great stress upon such variations, it is plain that of all historical evidence, numbers are the most susceptible to exaggeration, error, corruption, and misunderstanding.<sup>9</sup>

There is agreement<sup>10</sup> that the portions of Diodorus with which we are concerned go back to Hieronymus, probably through an abridgment with unimportant additions. Hieronymus was apparently a historian of exceptional ability, being sometimes ranked with Polybius and Thucydides.<sup>11</sup> From the similarity to Diodorus we therefore conclude that the ultimate source of the historical portions of the *Demetrius* was Hieronymus. Although we cannot compare the two accounts after 302, at which point the narrative of Diodorus is interrupted, we should assume that Plutarch continues to follow the same authority,<sup>12</sup> for the historical material displays the

same characteristics as before, picturing Demetrius as liberator and champion of the oppressed.

To this postulate of a Hieronymus tradition there is an important exception. For three campaigns of Demetrius in Attica<sup>13</sup> the epitome seems to have turned to a local historian. The viewpoint becomes Athenian, whereas elsewhere it is Macedonian. For example, the phrase "Demetrius appeared off the Peiraeus on the twenty-sixth of Thargelion"<sup>14</sup> is the statement of one whose interest lay with the watchers on shore rather than with the Macedonian fleet. The date is important, not only because of the use of the Attic month, but because the date would be of no particular importance to Hieronymus, yet of great significance to an Athenian, since it marked the restoration of the democracy.<sup>15</sup> Of interest are the colorful details, unlike anything we associate with the factual Hieronymus. In the account of the first liberation of Athens<sup>16</sup> we are told that Athens was the gangplank of Greece and a lighthouse to the whole world; there is pictured vividly for us the confusion on shore when the Athenians discovered that the fleet was that of Demetrius, and not Ptolemy's, as they had first thought, and their joy when they heard the proclamation of liberty. In the passages devoted

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<sup>6</sup> Diod. xix. 100. 7; Plut. *Demetr.* 7. 3. References to Plutarch are to the edition by Cl. Lindskog and K. Ziegler (Leipzig, 1915).

<sup>7</sup> *Caes.* 52. 2.

<sup>8</sup> *De bello Africo* 2. 1-3. 1.

<sup>9</sup> Two examples will suffice. Two excerpts of Diodorus give different figures for the same event (Diod. xxi. 14. 1-2). Apollodorus has several discrepancies with the Homeric catalog of ships he is describing (*Epit.* iii. 11-14).

<sup>10</sup> F. Jacoby, *RE*, s.v. "Hieronymos (10)," col. 1549.

<sup>11</sup> John B. Bury, *The Ancient Greek Historians* (London, 1909), p. 177.

<sup>12</sup> The fragments of the twenty-first book of Diodorus do not give much help, for although Diod. xxi. 14. 1-2 agrees with *Demetr.* 39. 4-5 and Diod. xxi. 20 with *Demetr.* 51, Diod. xxi. 1. 4 suggests a different sequence of events after Ipsus from that in *Demetr.* 30. Perhaps the fragment of Diodorus compresses the activity of several years into one paragraph.

<sup>13</sup> First campaign, *Demetr.* 8-10. 2; second, *ibid.*, 23. 1-3; third, *ibid.*, 33. 34.

<sup>14</sup> *Ibid.*, 8. 5.

<sup>15</sup> Schubert, *Die Quellen Plutarchs* (note 2, above), p. 698.

<sup>16</sup> *Demetr.* 8-9. 1.

to the third campaign<sup>17</sup> there are vivid descriptions of famine in the besieged city. There are several Attic place names,<sup>18</sup> which we assume would be more likely to occur in an Athenian writer than in Hieronymus. Most important, Plutarch says that Demetrius captured Munychia after he took Megara, while Diodorus has the reverse sequence.<sup>19</sup>

For this Athenian source we can make no better choice of identification than the contemporary Philochorus, an attidographer of high repute.<sup>20</sup> His fragments show that he regarded Demetrius as a liberator.<sup>21</sup> On the other hand, we know that Philochorus was not unfriendly to the oligarchs;<sup>22</sup> note the fact that in Plutarch<sup>23</sup> the deposed Demetrius of Phalerum receives sympathetic treatment. Finally, Plutarch's version of the capture of Megara and Munychia is found in a fragment of Philochorus.<sup>24</sup>

For Plutarch, however, this excellent epitome, based upon two reputable historians, was of secondary interest. He thought of himself as a biographer rather than a historian, and maintained that anecdotes were more significant for understanding a person's *ethos* than mere history.<sup>25</sup> He believed<sup>26</sup> that, beginning in 307, excessive power and the adulation of the Athenians caused a degeneration in Demetrius' character. Although it is hard to credit such a personality change in a mature man such as Plutarch describes, it has been accepted. There are two reasons why this has been so: Plutarch's anecdotal source had not been correctly evaluated, and the history of Diodorus does not cover the period when Demetrius is supposed to have become most tyrannical. It is significant that although Diodorus covers six years of this alleged degenerative period, there is no suggestion of degeneration anywhere; in fact, the only notice that could be construed as unfavorable is the statement made in connection with events in 305:<sup>27</sup> "In addition to this [his extraordinary military ability and heroic dignity and beauty] he was lofty and magnificent, disdaining not only the common people but those in power as well. There was one trait of his which was the most characteristic of him: in peace he spent his time in revels and banquets, with dancing and festivals, and

altogether imitated the fabled conduct of Dionysus among mortals; but in time of war he was active and temperate beyond all other workers." This passage was in Plutarch's epitome, for he paraphrases it, introducing it in the same position chronologically as Diodorus, in connection with the expedition to Rhodes. For Plutarch this was corroboration of the outlandish stories he found in his anecdotal source.

The ninety-six fragments of Duris, a historian whom ancients and moderns condemn almost unanimously, reveal several qualities which appear in the anecdotes of the *Demetrius*. His chief interest was not history but rather poetry, particularly the drama. Not only did he write on tragedy, Sophocles and Euripides, and Homeric problems,<sup>28</sup> but he seems to have regarded history itself as a series of pageants and dramas. He condemns Ephorus and Theopompus by saying<sup>29</sup> that they were concerned only with the art of writing, and had no interest in *mimêsis* and *hêdonê*; these are the two basic Aristotelian components of poetry. It is charged in one instance<sup>30</sup> that he "dramatized the situation" to vent his anger against the Athenians. We read that in his account of the entrance of Alcibiades into Athens he invented theatrical details.<sup>31</sup> This interest in drama is shown by frequent descriptions of costumes<sup>32</sup> and by many poetical quotations.<sup>33</sup>

In Plutarch's biography this tragic element is outstanding. Demetrius is the protagonist in a tragedy which conforms to the Aristotelian canon in every respect. He is neither completely good nor completely bad; his Fatal Flaw is his insolence, which the flattery of the Athenians causes to become his dominant trait. The Complication is the description of his life until he reaches the peak of success as king of Macedonia. Throughout the Complication, the development of his Fatal Flaw is illustrated by anecdotes. The Reversal is the loss of Macedonia; and as Aristotle recommends, it is brought about by his Fatal Flaw, for his insolence causes the soldiers to desert.<sup>34</sup> The Reversal is accompanied by a Discovery: he loses his kingdom because the soldiers discover that not he but Pyrrhus is the true embodiment of Alexander.<sup>35</sup> The rest of the tragedy is the Suffering, including the death of his wife Phila as a result of the Reversal, his wanderings in exile, his ill-fated expedition to Asia, his captivity, and his death. Now an object of pity, he is treated with more sympathy than before.

<sup>17</sup> *Ibid.*, 33. 5-6, 34. 2.

<sup>18</sup> *Ibid.*, 23. 3 (Phyle and Panactum); 33. 5 (Eleusis and Rhamnus).

<sup>19</sup> *Ibid.*, 19. 4, 10. 1; Diod. xx. 46. 1-3.

<sup>20</sup> Richard Laqueur, *RE*, s.v. "Philochoros," col. 2434.

<sup>21</sup> *FHG*, I, 408, fr. 144; cf. fr. 145. Fr. 148-49, however, criticize the initiation of Demetrius into the Eleusinian mysteries.

<sup>22</sup> *Ibid.*, fr. 146.

<sup>23</sup> *Demetr.* 9. 2-4.

<sup>24</sup> *FHG*, fr. 144.

<sup>25</sup> *Alex.* 1. 1-3.

<sup>26</sup> *Demetr.* 10. 2, 13. 3.

<sup>27</sup> Diod. xx. 92. 4-5; cf. *Demetr.* 19. 4-10.

<sup>28</sup> *FGrHist* 76 F 28, 29, 30.

<sup>29</sup> *Ibid.*, 76 F 1.

<sup>30</sup> *Ibid.*, 76 T 8.

<sup>31</sup> *Ibid.*, 76 F 70.

<sup>32</sup> *Ibid.*, 76 F 10, 12, 14, 50, 60.

<sup>33</sup> *Ibid.*, 76 F 3, 10, 13, 15, 22, 23, 35, 38, 60, 71.

<sup>34</sup> *Demetr.* 41. 4-5, 44. 7-8.

<sup>35</sup> *Ibid.*

Considerable attention is given to costumes. Prefacing the passage with the observation that all the kings except Pyrrhus imitated Alexander like actors on the stage, and that this was particularly true of Demetrius, about whom "there was much that was dramatic," Plutarch gives a description of Demetrius' royal garments,<sup>36</sup> which is our only direct parallel with Duris.<sup>37</sup> When Demetrius is caught by his enemies in an assignation, he is forced to flee in a shabby cloak.<sup>38</sup> At the time of his defeat in Macedonia it is said,<sup>39</sup> "Going to his tent, not like a king but like a tragic actor, he put on a dark cloak in place of those tragic robes and escaped unnoticed." He wanders through the cities of Greece "as a private citizen and without his kingly trappings."<sup>40</sup>

The Diadochi are compared with tragic actors because, on assuming the royal title, they also adopted mannerisms to suit their new roles.<sup>41</sup> Lysimachus, says Plutarch,<sup>42</sup> hated Demetrius for a jesting toast he was accustomed to give, and in reply, referring to Lamia, the mistress of Demetrius, said that he had never seen a courtesan playing a tragic role. In the final chapter we read, "Even the funeral of Demetrius was dramatic and theatrical." This description of the funeral fleet reminds us strongly of the theatrical entrance of Alcibiades into Athens which Duris is supposed to have invented.<sup>43</sup> In three places<sup>44</sup> there are dramatic references which are not an essential part of the anecdotes but which apparently originated with Plutarch under the influence of Duris' tragic approach.

There are in addition seven significant poetical quotations in the anecdotes which further suggest Duris. Three quotations from Philippiades<sup>45</sup> recall Duris' citation of a comic poet.<sup>46</sup> When Demetrius is unwilling to wed Phila because of her age, his father, to make his point, paraphrases Euripides;<sup>47</sup> in Duris<sup>48</sup> an enemy jests with Philip in similar fashion by paraphrasing Homer. A

Theban who saw Demetrius after his downfall applies to him certain verses of Euripides, slightly changed.<sup>49</sup> In Demetrius' last campaign, his soldiers write upon his tent their version of the opening lines of the *Oedipus Coloneus*.<sup>50</sup> Lastly, Demetrius himself is said<sup>51</sup> to have addressed Fate in the words of Aeschylus.

Throughout the anecdotal sections there is strong prejudice against the Athenians and their democracy; in particular, chapters 10-15 and 23-26 are composed almost entirely of anecdotes which show how the Athenians changed Demetrius into a tyrant<sup>52</sup> by voting him unnatural honors.<sup>53</sup> Such malignity towards Athens again suggests Duris. We are told that he hated the Athenians,<sup>54</sup> and this charge is substantiated by the fragments. The only Athenian to receive Duris' praise is Phocion,<sup>55</sup> and when we consider his ultimate fate, it is easy to conjecture that his virtues emphasized the cruelty of his executioners. Reasons for this animosity are not hard to find. Duris was a native of Samos,<sup>56</sup> and the traditional enmity between Athens and Samos had been kept alive by uncertainty about the restoration of lands to the dispossessed Samians. Since he was tyrant of his native city,<sup>57</sup> Duris would naturally be opposed to the extreme democracy of the Athenians.

Almost all Plutarch's anecdotes are hostile to Demetrius, except a few which portray him as kind and generous in the beginning.<sup>58</sup> The three fragments of Duris which mention Demetrius<sup>59</sup> indicate nothing about the author's feelings toward him; but beyond question he was opposed to him, if for no other reason than that it was the policy of Demetrius to favor democracy and the Athenians. Duris, moreover, was a member of the Peripatetic school,<sup>60</sup> whose hostility to Alexander is well known.<sup>61</sup> Demetrius, more than any of the other Diadochi, endeavored to carry out the policies of Alexander.<sup>62</sup> Cassander, on the other hand, who made Deme-

<sup>36</sup> *Ibid.*, 41. 6-8.

<sup>37</sup> *FGrHist* 76 F 14.

<sup>38</sup> *Demetr.* 9. 7.

<sup>39</sup> *Ibid.*, 44. 9.

<sup>40</sup> *Ibid.*, 45. 5.

<sup>41</sup> *Ibid.*, 18. 5.

<sup>42</sup> *Ibid.*, 25. 7-9. Phylarchus (*FGrHist* 81 F 12, 31) had a more complete account, from which we can see that the original story had even more reference to the theater. In Phylarchus, Demetrius says that the court of Lysimachus was a comedy, alluding to the short names of such courtiers as Bithys and Paris, while his own attendants had long names, suitable for a tragedy. Phylarchus drew heavily upon Duris (*FGrHist* 2C, 133).

<sup>43</sup> See note 31, above.

<sup>44</sup> *Demetr.* 28. 1, 53. 10, 34. 4. The last is a doubtful case; Plutarch says that Demetrius, in addressing the people of Athens in the theater, came in through the *parados* like the tragic actors.

<sup>45</sup> *Ibid.*, 12. 7, 26. 5 (two quotations).

<sup>46</sup> *FGrHist* 76 F 35.

<sup>47</sup> *Demetr.* 14. 3.

<sup>48</sup> *FGrHist* 76 F 3.

<sup>49</sup> *Demetr.* 45. 5.

<sup>50</sup> *Ibid.*, 46. 10.

<sup>51</sup> *Ibid.*, 35. 4.

<sup>52</sup> *Ibid.*, 10. 2, 13. 3.

<sup>53</sup> *Ibid.*, 11. 1, 13. 1, *et passim*; for the decrees, see note 74, below.

<sup>54</sup> *FGrHist* 76 F 67; in 76 F 66 we find another invented atrocity story charged to the Athenians.

<sup>55</sup> *Ibid.*, 76 F 50.

<sup>56</sup> *Ibid.*, 76 T 1, 2.

<sup>57</sup> *Ibid.*, 76 T 2.

<sup>58</sup> *Demetr.* 3, 4. Demetrius' return of a famous painting (*ibid.*, 22. 4-5) may easily come from Duris, who wrote a book on painting (*FGrHist* 76 F 31); in this case we should suspect that Duris wished to show that Demetrius still retained at this time some of the good qualities he had showed in his earlier life.

<sup>59</sup> *FGrHist* 76 F 13, 14, 15 (hidden reference); 76 F 14 = *Demetr.* 41. 6-8.

<sup>60</sup> *FGrHist* 76 T 1.

<sup>61</sup> W. W. Tarn in *CAH*, VI, 400.

<sup>62</sup> The proof of this will be advanced in another article.

trius of Phalerum, head of the Lyceum, ruler of Athens, hated everything that Alexander stood for,<sup>63</sup> and was the implacable foe of Demetrius. The expulsion of philosophers after Demetrius captured Athens is an additional indication that the Peripatetics were hostile to him.

Lastly, the anecdotes in Plutarch are generally scandalous and sensational, like those in Duris. In four places Duris discusses luxury,<sup>64</sup> in four others drunkenness.<sup>65</sup> There are five atrocity stories.<sup>66</sup> We learn<sup>67</sup> that Penelope was a wanton and Socrates a slave, that the women of India copulate with beasts, that a dolphin fell in love with a young boy, and that Philip always slept with his golden goblet under his pillow.

No other contemporary author shows this combination of characteristics. It is therefore clear that Duris is responsible for most of the anecdotes, and for the tragic concept of Demetrius. It seems impossible, however, that Plutarch could have used Duris directly, even had it been his custom to employ primary sources; for we know from passages in his other works that he held a very low opinion of him.<sup>68</sup> A man of Plutarch's unquestioned integrity would not have made extensive and unacknowledged use of an author whom he knew to be unreliable. Apparently the collection of anecdotes which Plutarch used did not reveal its sources, for there is only one authority mentioned in this biography,<sup>69</sup> although an air of erudition through liberal citation is usually a feature of Plutarch's writings.<sup>70</sup> There are three late references in this material, significant because they are an integral part of the context, which suggest a late secondary source. In the description of the cloak of Demetrius, which comes from Duris,<sup>71</sup> Plutarch says that no one after Demetrius ever wore it, although not a few of the later kings of Macedonia pretended to magnificence. In illustrating the ties of affection between Demetrius and his father, he remarks<sup>72</sup> that Philip V was the only Antigoniid to execute his son. In a story about Demetrius

and Mithridates Plutarch states<sup>73</sup> that the line of Mithridates ruled for eight generations. Such observations imply a degree of research that we are not willing to ascribe to Plutarch; yet to attempt to identify his immediate source seems futile.

Space does not permit a more detailed analysis of the *Demetrius*. The reader will understand, however, that it is often difficult to distinguish between anecdote and history, and that not all parts of the biography fall clearly into one category or the other. Historical material should be assigned to Duris where it involves development of the tragic concept.<sup>74</sup> Some anecdotes, particularly those about other personages than Demetrius, may have been introduced from memory.<sup>75</sup> We must not forget that in places Plutarch may have blended two accounts, or may have interpreted the epitome which he used according to his understanding of the character of Demetrius. Furthermore, it seems unlikely that all the anecdotes should come from Duris alone. However, the only trace of another tradition is *Demetr.* 27, which suggests the pornographic stories written about Demetrius by Egyptian writers.<sup>76</sup> This theory of an Egyptian source seems more plausible when we note Plutarch's irrelevant story in this section concerning an Egyptian courtesan.

Even with these complications, our conclusions are clear. The historical framework, which is favorable to Demetrius, comes from Hieronymus and Philochorus, while the description of Demetrius' *ethos* is derived from Duris. We may therefore suspect on *a priori* grounds any unsupported anecdote in this biography.

WALDO E. SWEET

WILLIAM PENN CHARTER SCHOOL  
PHILADELPHIA, PENNSYLVANIA

<sup>73</sup> *Ibid.*, 4. 5.

<sup>74</sup> Decrees in the *Demetrius* are certainly historical material; we assign them to Duris because of the interpretation placed upon them and because such citations were characteristic of Peripatetic biography (Barbu, *op. cit.* [note 3, above], p. 85).

<sup>75</sup> This may also be true in the case of some of the stories about Demetrius; for example, *Demetr.* 9. 9 is also found in *Mor.* 5F and 475C.

<sup>76</sup> Machon (*apud* Athen. 577-79), Ptolemy of Megalopolis (*FHG*, III, 67, fr. 4), and Heraclides Lembus (*apud* Athen. 578B).

<sup>63</sup> *Plut. Alex.* 74. 5-6; *Diod.* xvii. 118. 2.

<sup>64</sup> *FGH Hist* 76 F 10, 14, 49, 60.

<sup>65</sup> *Ibid.*, 76 F 5, 12, 15, 27.

<sup>66</sup> *Ibid.*, 76 F 18, 24, 66, 67, 73.

<sup>67</sup> *Ibid.*, 76 F 21, 78, 48, 7, 37.

<sup>68</sup> *Ibid.*, 76 F 39, 67, 70.

<sup>69</sup> *Demetr.* 27. 4; a costly dinner given by Lamia is said to have been described by Lynceus of Samos. But Plutarch does not describe the banquet, and the reference does not really seem like a citation of authority. Lynceus was the brother of Duris, and this fact may indicate another link between Plutarch and Duris.

<sup>70</sup> Woldemar Uxkull-Gyllenband, *Plutarch und die griechische Biographie* (Stuttgart, 1927), 29, 105, has well pointed out that the numerous parallel citations in such authors as Plutarch, Athenaeus, and Aelian do not indicate that the authors quoted were widely read; this apparent learning was derived from handbooks later than Didymus.

<sup>71</sup> See notes 36 and 37, above.

<sup>72</sup> *Demetr.* 3. 4.

For information about the new style sheet for philological and archaeological periodicals, please see pages 55-56 or 93-94 of this volume. A copy of the new guide will be mailed free of charge by the Editor upon request.



## IN LAUDEM CATULI NOMINE AMBROSII

- Ambrosii laudes dicturus, tene precabor,  
 Melpomene, cantus quam iuvat horrificus?  
 Tene, levem iactans, O comica Thalia, soccum?  
 Non multum intererit: fretus utraque canam.
- 5 En, tragicum noster perpressus comicus heros  
 Exitium, risum dat lacrimasque ciet.  
 Quis lepidam Ambrosii poterit describere formam?  
 Quamque ferox animus perbreve corpus agit!  
 Crinibus ille niger, sed pectus iactat album;  
 10 Sunt oculi teneri caudaeque flexibiles.  
 Motibus hanc habuit consuetum agitare iocos  
 Quando dilectus voce vocabat erus.  
 Nec fuit Ambrosio generis distinctio nota:  
 Nunc petiisse albos, nunc coluisse nigros.
- 15 Praecipueque coquum dilexit frustra ferentem.  
 Quamlibet allambit quae dedit ossa manum.  
 Gratus erat: iunctis assuevit cruribus adstans  
 Supplice particulam voce rogare cibi.  
 Et minor in catulo vitiorum copia nunquam  
 20 Visa fuit. Nullum dentibus arripuit,  
 Muribus exceptis quos dente necabat acuto.  
 Noctaeque latratus continuisse ferunt.  
 Musa, mihi causas memora, cur motocycletam  
 Ira tam valida presserit Ambrosius.
- 25 Dum catulus primae gauderet flore iuventae,  
 Ecce rota celeri machina crura ferit.  
 Pessima per menses in membris vulnera servat;  
 Salvus, at inde parum claudicat Ambrosius.  
 Pectoris audacis non est sanabile vulnus!  
 30 Tanta reposta manet cordibus ira canum?  
 Quid valet ira canis velocem in motocycletam,  
 Machina quippe virum perdere dura potest?  
 Haec catuli corpus tandem contrivit inermem,  
 Invictumque animum reddidit ille ferox.
- 35 Ambrosii mortem plorat natura cruentam:  
 Arbor opaca comis, quaque cubabat humus.  
 Multorum plangit catulorum blanda propago,  
 Alituumque genus, flosculus, herba gemunt.  
 Et studiosa cohors iuvenum doctique magistri:  
 40 Hi quibus in tenero pectore spirat amor.  
 Vivere quis nolit permultis cinctus amicis,  
 Perpaucis odio sicut et Ambrosius?

## NOTES

1. Ambrose: A strange name for a dog. His master was one of our distinguished law professors. The dog took the habit of following his master to school. In time, the many attractions of the University Campus made him forget his home, to which he returned at irregular intervals, although he remained attached to his master to the end.
7. He was a mongrel; one of his progenitors must have been a Scotch terrier.

14. He showed a slight preference for our colored help, whom he must have associated with the kitchen.
21. Not only rats but squirrels of which he caught quite a few in his younger days.
23. *Motocycletam*: There is a more scientific term for "motorcycle," but this one, which is the French word with a Latin ending, suits my purpose.
28. He showed marvelous speed for a dog with a limp.
33. He had long chased the same student's motorcycle. A wet pavement caused him to slip and he was run over. He had spent about nine years around the campus.

PAUL L. CALLENS, S. J.

LOYOLA UNIVERSITY  
NEW ORLEANS, LOUISIANA

## CW TO PUBLISH ANNUAL TEXTBOOK SURVEY

Readers of *CW* are undoubtedly aware of the concern manifested in recent years by the American Philological Association over the shortage of textbooks containing the works of Greek and Latin authors commonly read in colleges. A committee of the Association headed by Professor Warren E. Blake, after a survey of the situation, recommended in 1948 that the A. P. A. consider the advisability of a series of classroom texts to be sponsored by the Association. As a result of this recommendation, a new committee was appointed, under the chairmanship of Professor Ernest L. Hettich. This committee, after a further survey, submitted a report in December 1950. Its report was negative as far as A. P. A. sponsorship of a textbook series is concerned; its one positive recommendation was that "there be established permanent machinery to collect and disseminate information as to what books are available at any one time." It suggested that "once or twice a year a round-up of the situation with regard at least to those authors most in demand" be published in a classical periodical.

The Board of Directors of the A. P. A., at its meeting of December 26, 1950, adopted the following motion: "... that the report of the Committee on Text-Books be accepted and that the committee be discharged with thanks; and ... that the Secretary communicate to the Editor of *Classical Weekly* the recommendation of the Committee on Text-Books that a semi-annual or annual survey of available college text-books be published."

THE CLASSICAL WEEKLY is happy to sponsor the project thus recommended. Professor William H. Stahl of New York University, whose services in connection

with the listing of inexpensive books useful in the teaching of the Classics are well known to our readers (cf. *CW* 43 [1949/50] 94-95, 44 [1950/51] 129-132), has consented to undertake the major responsibility for the preparation of the survey, which will appear annually. It is hoped that the first listing of books will appear in a later issue of this volume.

Professor Stahl will be added to the staff of *CW* as a Contributing Editor. He will be assisted in his work on the new project by Professor Konrad Gries of Queens College, Professor Susan H. Martin of the College of Mount St. Vincent, and Professor Adelaide Douglas Simpson of Hunter College of the City of New York.

H. L. L.

## REVIEWS

### Iambic Words and Regard for Accent in Plautus.

By PHILIP WHALEY HARSH. ("Stanford University Publications, University Series: Language and Literature," Vol. VII, No. 2.) Stanford, Cal.: Stanford University Press, 1949. Pp. 149. \$2.50.

Harsh's work is intended as a demonstration of the thesis that Plautine verse shows a high regard for coincidence of ictus and accent, i.e., displays an attempt on the part of the poet to bring the accented syllable into the

rise of the verse. The test he proposes is to compare the usage of Menander with that of Plautus. Where the two agree, metrical considerations must be paramount, but where Plautus differs from Menander, we must look for some peculiarity of the Latin language. Greek verse, all agree, shows no regard for word accent. If Plautus was eager to secure coincidence of ictus and accent, or to avoid "offensive clash" as Harsh puts it, the iambic word would present his greatest problem: *dedit, patrēm* simply would not do.

The author consequently directs his attention to a study of the iambic words in two metres, iambic senarii and trochaic septenarii, in six plays of Plautus: *Miles Gloriosus*, *Stichus*, *Pseudolus*, *Truculentus*, *Rudens*, and *Trinummus*. His results for the iambus with final ictus are shown in the table at the bottom of this page.

The examples which are here subtracted, as showing "inoffensive" clash, are those in which phrase accent (if I understand the author correctly) supplants the accent of the word. Harsh argues (against W. M. Lindsay, *Early Latin Verse* [Oxford, 1922], p. 56, note 1) not that cretic words are accented on the final syllable in prose, but that they may be so accented in verse, which he illustrates from English (p. 26; ictus on the final syllables of "Erebus" and "suddenly"; for the second word, cf. also p. 50):

Not Erebus itself were dim enough.

You suddenly arose and walk'd about.

What then may be true of the cretic word is extended,

[Continued on p. 187]

TABLE

### TROCHAIC SEPTENARI (3048 LINES)

POSITION	TOTAL CASES	CRETIC PHRASES	BACCHIAC PHRASES	OXYTONE	PROPORTION OF OCCURRENCES TO LINES	
					<i>In Plautus</i>	<i>In Menander</i>
1st-2nd	240	170	4	4	1 : 12.7	1 : 12.3
2nd-3rd	123	54	12	7	1 : 24.8	1 : 8.2
3rd-4th	60	16		13	1 : 50.8	1 : 11.5
4th-5th	16	1	3	2-3	1 : 190.5	
5th-6th	174	108	2		1 : 17.5	1 : 6.9
6th-7th	ca. 10 (5 in anapestic phrases)				ca. 1 : 300.0	1 : 15.6

### IAMBIC SENARI (2617 LINES)

Foot						
1st	139		5	28-29	1 : 19.0	ca. 1 : 12-13
2nd	51	9	13		1 : 51.3	ca. 1 : 7
3rd	19	1	1	1	1 : 137.7	
4th	155	96	1	2	1 : 16.9	ca. 1 : 10
5th	11			6	1 : 238.0	ca. 1 : 25

THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

FORTY-FOURTH ANNUAL MEETING

FRIDAY AND SATURDAY, APRIL 27 AND 28, 1951

AT

FRANKLIN AND MARSHALL COLLEGE

LANCASTER, PENNSYLVANIA

IN JOINT SESSION WITH

THE ANNUAL SPRING MEETING OF

THE PENNSYLVANIA STATE ASSOCIATION OF

CLASSICAL TEACHERS

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PROGRAM

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FRIDAY, APRIL 27

- 10:00 A.M. Meeting of the Executive Committee, C. A. A. S. (Conestoga Room, Hotel Brunswick)
- 12:00 NOON Luncheon Meeting of the Executive Committee, C. A. A. S. (Conestoga Room, Hotel Brunswick)
- 2:00 P.M. Joint Program Session (Browsing Room, Fackenthal Library, Franklin and Marshall College)
- Dr. Emory E. Cochran, Vice-President of the C. A. A. S., presiding
- "A Diploma of Don Francisco de Melo (1597-1651) at Franklin and Marshall College," Professor Donald W. Prakken, Franklin and Marshall College
- "Sophocles, Strategy, and the *Electra*," Professor L. Arnold Post, Haverford College
- "Roman Law in the World Today," Professor John G. Glenn, Gettysburg College
- "Homer and Warfare," Professor Henry T. Rowell, The Johns Hopkins University
- "The Photoduplication Service of the Library of Congress," Mr. Paul A. Solandt, Reference Specialist, Library of Congress
- 7:00 P.M. Joint Dinner Meeting (Ballroom, Hotel Brunswick)
- Toastmaster, Professor Samuel L. Mohler, Franklin and Marshall College
- GREETINGS from
- Dr. Theodore A. Distler, President of Franklin and Marshall College
- Dr. A. C. Breidenstine, Dean of Franklin and Marshall College
- Dr. Harvey A. Smith, Superintendent of Public Schools, Lancaster

[Dinner Meeting program continued on next page]



FRIDAY, APRIL 27

[Continued]

REMARKS FROM

Miss Marjorie E. King, President of the Pennsylvania State Association of Classical Teachers  
Professor Franklin B. Krauss, President of the Classical Association of the Atlantic States  
ADDRESS, "Ruling Cliques of the Past and Present," Professor Lucius Rogers Shero (President of the American Philological Association, 1949-1950), Swarthmore College  
ILLUSTRATED LECTURE, "New Testament Jericho: A Roman City; and Other Roman Archaeological Sites In Palestine," Professor James L. Kelso, Director of the American School of Oriental Research, and Professor of Old Testament in the Pittsburgh-Xenia Theological Seminary

SATURDAY, APRIL 28

- 9:00 A.M. Joint Program Session (Student Union, Franklin and Marshall College)  
Miss Norma M. Nevin (President of the P. S. A. C. T., 1949-1951), presiding  
"Programs and Projects for Latin Students," Miss Valerie M. Nichols, Lebanon Catholic High School  
"A Roman Holiday—1950," Miss Joan B. Twaddle, C. A. A. S. Rome Scholar, The Columbia School, Rochester, New York  
"Of the Nightingale's Song," Professor Arthur M. Young, The University of Pittsburgh  
"The Extra-Curricular Activities of the Latin Teacher," Miss Adeline E. Reeping, Latrobe High School  
12:30 P.M. Luncheon Meeting of the Executive Committee, C. A. A. S. (Conestoga Room, Hotel Brunswick)  
2:00 P.M. Annual Business Meeting, C. A. A. S. (Ballroom, Hotel Brunswick)  
President Franklin B. Krauss presiding  
2:30 P.M. Joint Program Session (Ballroom, Hotel Brunswick)  
Professor John F. Latimer, The George Washington University, presiding  
"Highlights of Letter-Writing from Homer to Pliny," Professor Thelma B. DeGraff, Hunter College of the City of New York  
"A Course in Ancient Science," Professor Earl L. Crum, Lehigh University  
"An Unrealistic Education," Professor A. Mildred Franklin, Wilson College  
"Plato's College," Professor Antony E. Raubitschek, Princeton University  
4:15 P.M. Informal Tea (Colonial Room, Hotel Brunswick)  
On this occasion, Franklin and Marshall College will be host to the members and friends of the Associations participating in the meeting.

GENERAL INFORMATION

JOINT DINNER MEETING. This meeting will be held in the Ballroom of the Hotel Brunswick. It will provide an excellent opportunity for the members of the participating organizations to enjoy a social evening together, and to share in the benefits of the program which has been designed to serve their mutual interests. Please note also that the friends of these organizations are cordially invited to attend. Formal dress will be optional. The price of the dinner per plate will be \$2.75 (including gratuities). When making reservations, please do not fail to indicate whether you prefer turkey, or fish, or a vegetable platter. Please address notices for reservations to Professor Donald W. Prakken, Franklin and Marshall College, Lancaster, Pennsylvania. For practical reasons, they must be accompanied by remittance and must reach Professor Prakken not later than April 17, 1951.

HOTEL ACCOMMODATIONS AND TRANSPORTATION. Members who wish to be assured of room accommodations at the Hotel Brunswick are urged to make their reservations well in advance of the date of the meeting. Room rates per diem are: single, \$3.00 to \$7.00; double, \$5.00 to \$9.00; twin beds, \$6.00 to \$9.00. Please address Manager, Hotel Brunswick, Lancaster, Pa. For further details, please see *CW* 44 (1950/51) 151.

LIBRARY EXHIBIT. Through the courtesy of the Department of Classics, an exhibit of Roman antiquities in the possession of Franklin and Marshall College will be on display in Fackenthal Library.

THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES  
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College Representatives: Professor Samuel L. Mohler, Franklin and Marshall College; Professor Donald W. Bradeen, Washington and Jefferson College

COMMITTEE ON LOCAL ARRANGEMENTS

Professor Samuel L. Mohler, *Chairman*, Franklin and Marshall College  
Professor Donald W. Prakken, Franklin and Marshall College  
Miss Anna L. Shroy, Edward Hand Junior High School, Lancaster  
Rev. Edward W. Tribbe, S.J., Jesuit Novitiate, Wernersville

## REVIEWS

[Continued from p. 183]

for reasons not clear to me, to the cretic phrase: so *quid merés*, and even the type *quid, domi*;<sup>1</sup> to bacchiac phrases: *apud nos, penés ses(e), malám rem*, "possibly" *ad eám rem, domi meae*; to double trochaic phrases: *nón sinám te*, and so on. This and other methods of explanation of clashes—"deliberate sound effects" (alliteration and so on), emphasis (which he believes—falsely—to shift the accent of the word), and metrical considerations—account for enough examples so that the author believes he has demonstrated "that the distribution of iambic words within the verse, combined with a recognition of the manner in which iambic words are incorporated into an accentual context, demonstrates a deliberate design on the part of the poet to achieve coincidence of ictus and accent" (p. 15).

The reason for this restriction of the iambic word is to the author very simple, the avoidance of "offensive clash." Iambi (and tribrachs), he asserts, are more distorted by clash than words of heavy syllables. Luchs's law, then, which forbids (except for the exceptions) a line ending  $\cup \cup \cup \cup$ , is avoidance of (iambic) clash. Furthermore, "the principle of Luchs's Law... applies to the use of iambic words throughout the verse" (p. 73), that is, insofar as successions of iambic words alone are concerned. (Much more data and more careful study would here be needed before we could say that anything like a "law" has been established, particularly since Harsh writes [p. 95], "Plautus has no objection to a succession of iambi" without clash of ictus and accent.) Difficulty develops in this explanation, however, because Luchs's law forbids alike endings such as *patrém meúm* and endings such as *mátrém súspicór mihí* (with clash only on the final). The form, Harsh argues, is *súspicór matrém mihí* because Cicero (*Or.* 215, 218) calls the cretic a final rhythm. So "cretic words and endings are favored before the final iambic dipody or at the ends of lines," in fact, "nowhere in the Latin verse is a cretic word frequently followed [sic] by an iambic word. The combination seems to have been definitely offensive in Plautine verse" (p. 67). That is, I take it, a "final rhythm" is one appropriate everywhere in the line except the penultimate foot unless followed by an iambus. If this were logic, as it is not, it would be irrelevant anyway. Cicero is talking about prose rhythm, and the news that a clausula  $\cup \cup \cup \cup$  is forbidden because

the cretic is a final rhythm will come as a severe shock to students of prose rhythm.

At any rate, Harsh concludes (p. 108), "Scholars... are faced with the alternative of accepting a complete and rational explanation of Plautine verse or of taking refuge in obscure and mystical metrical considerations unknown to the Greeks and without any justifiable existence [sic] in Latin," which will give the reader a fair impression not only of the thesis but of the style and tone of the book.

What may be said of the work in a general way<sup>2</sup> is that it will appear convincing—to those already convinced of this doctrine. For those who, like the reviewer, reject the hypothesis of metrical ictus,<sup>3</sup> Harsh will merely seem to be saying the same old things over again, but louder, and usually more recklessly. For the general reader, I can see little that is any better in this book and a great deal that is very much worse than Lindsay's *Early Latin Verse*, published in 1922. While for those, and they are very numerous, who have grown tired of the whole question of ictus and accent and wonder whether it is so important after all, I should grant that in some ways it is probably not. Harsh's position is not so very different from Lindsay's. Harsh writes (p. 32), "Plautus' first concern, of course, is the double one of writing intelligible Latin in a conventional metrical pattern which perhaps was not perfectly adapted to Latin. His second concern is writing as effective Latin as possible, and this involves many considerations, including emphasis, alliteration, the avoidance of cacophony, and perhaps other less obvious effects." So that, when we are told (pp. 41 f.), "the poet struggles mightily to avoid offensive clash throughout [the line]," I suppose we must understand that the poet struggled when he did not have more important matters on his mind, which would be, I think, seldom. As to relative rarity of the iambus in the Latin, there are several things to bear in mind. Greek iambic verse, with the dipody law, which denied spondees lodging in the second and fourth feet of the line, would have more iambi in any case. In the second place, elision is more extensive in Latin than in Greek, and third, iambic shortening, so very common in Latin, has no counterpart in Greek. If any one should in fact feel an intense desire to determine how much coincidence and how much clash could be expected to occur by accident, I suggest again, as I did in 1944, that a count of a significant number of Greek iambic trimeters accented by the Latin system would

<sup>1</sup> "It is the working hypothesis of the present writer that no temporal pauses occurred within the line" (note 61, p. 32), not even at change of speakers, particularly not before or after vocatives unless they stand first in the sentence. Harsh obviously belongs to the "MyGodI'mshot" school of dramatic production.

<sup>2</sup> I am reviewing the book in extenso elsewhere.

<sup>3</sup> For reasons fully explained in *TAPA*, LXXV (1944), 127-40. Harsh, I should warn the reader, hates my article, cf. his note 8, page 10. In fact, I should judge from his passionate tone that anyone who does not believe in deliberate coincidence of ictus and accent has very little hope of heaven.

provide a base. In the meantime, reader, do you *really* read, by the traditional scansion and ictus

Homó s(um): humáni níl a m(e) álienúm putó

and think that it is even Latin, let alone poetry? "Non operam perdo si tu hic."

KENNETH M. ABBOTT

OHIO STATE UNIVERSITY

**Catulli Veronensis Liber.** Recensuit MAURITIUS SCHUSTER. Leipzig: Teubner, 1949. Pp. xiv, 153. \$2.25.

Classicists will welcome this new edition of Catullus for at least two reasons: first, it is a good, usable, and interesting text; second, it will restore our faith in the indestructibility of the Teubner press, which many of us feared might not survive the war. It must hearten us all to know that the indispensable Teubner series is still to go on.

The rather meagre manuscript tradition of Catullus gives the editor of a new text a difficult job. Most of the so-viable problems have long since been solved; in the case of those which still are susceptible of debate, he can scarcely do more than pay his money and take his choice, knowing that in so doing he will please some readers and offend others; the *loci desperati* are as hopeless as ever: nothing short of a new manuscript will ever resolve them.

Under the circumstances, the editor almost inevitably rides one or another hobby. Schuster has two of these, the *testimonia* and the manuscript spellings. His fondness for ancient evidence leads him to follow Servius (on Verg. *Aen.* 12.587) in reading *arida* rather than *arido*, 1.2, and Gellius (*NA* 6.20.6) in reading *ebria acina* rather than *ebrioso acino*, 27.4. One might remark that while Servius is an *auctor haud aspernandus*, we have only Gellius' word for it that his *ms* of Catullus was superior to those, also known to him, which read *ebriosa* or *ebrioso*. In establishing the text of 66, Schuster relies heavily on the Callimachus fragments and on the work of various scholars (e.g. Rehm and Bickel) on them. Thus we find *omnia ... limina*, 1 (*lumina*, codd.), *caelesti limine*, 7 (*numine*, V; *lumine*, edd.), and *Trassa*, 58 (an emendation of Bickel's); and the nonsense syllables of 59 (*hi dii ven ibi*) are resolved into *gentibus hic*, again following Bickel. These changes are in harmony with the Callimachus fragments, as Schuster's notes show, but they rest on the assumption that Catullus faithfully translated Callimachus, an assumption open to question in the case of so independent a spirit. Furthermore, at least one of these readings (*omnia ... limina mundi*, 1), although it is closer to Callimachus' *panta ...*

*horon* than is the *mss lumina*, rests on the doubtful premise that the Roman reader could equate *limen* with *finis* (*horos*); otherwise, he would derive the wrong picture from the line. (He would think, that is, of the "horizons" of the universe rather than of the "regions," as Callimachus intended.) We can never be sure that Catullus, either unable or unwilling to place *finis*, or some other word of like meaning, in his line, did not simply abandon the Greek, and write a line of his own which to Roman readers would approximate Callimachus' word-picture of the busy astronomer.

As for the spelling, Schuster defends his practise of following the *mss* in his Introduction (p. x), but the results, even if they give us a more "authentic" text, do not help us to read and understand our author the better, any more than do editions of Milton or Shakespeare in the original spelling. Following this doctrine, Schuster replaces *alis equos*, 66.54, the reading of V, with Bickel's *alitebos* (for *halitibus*), a grotesque archaism in Catullus' own day. More helpfully, he supplants the *unguentis una*, 66.78, of the *mss* with *unguenti cuatum* (i.q. *kyathôn*), which enables us to make meaning of this garbled line.

In most other instances Schuster follows the standard text of Catullus. Such changes as he does introduce (e.g. *putissimi*, 29.23; *Eous*, 62.35; *rapidos*, 63.93; *defectum*, 65.1; *mi Alli*, 68.11, 30) will scarcely excite more than a shrug. The worst of the usually athetized passages (e.g. 25.5, 64.287) he has sensibly left alone; his attempts to resolve certain others (e.g. 67.12, 27; 68.141-142) are less than convincing, but do no harm.

In short, Schuster has done about all that the modern editor of Catullus can do, short of merely reprinting an earlier, familiar text. His edition serves to prove that the text of Catullus is as well established as it ever will be, and that editors from now on can do little but putter with small points, throw in a few new readings—which may be as good as those of earlier editions, but which the weight of tradition and habit will probably cause to be forgotten—, and here and there go back to the reading of older editors in preference to those of the later—again probably with little permanent effect. Schuster has done his job conscientiously and carefully, and has produced a text which we can read and enjoy. Barring the discovery of a new manuscript or the appearance of some inspired scholar-poet—both unlikely events—no editor can do more.

The volume has several appendices, one containing the Greek originals of 51 and 66, another on metres, with good, clear discussion of Catullus' work with each one, an *index verborum et locutionum*, which is most useful, and an *index nominum*.

FRANK O. COPLEY

UNIVERSITY OF MICHIGAN

**Phonétique du grec ancien.** By MAURICE GRAMMONT. ("Les Langues du Monde," Série: Grammaire, Philologie, Littérature," Vol. III.) Lyon: IAC, 1948. Pp. xi, 455.

By applying the principles of his ambitious *Traité de phonétique* (Paris 1933) to Greek, Grammont has produced an interesting but dogmatic and largely unreliable book. He is convinced that he can identify the causes of sound changes—in the well-worn shape of "tendencies," of course, which, upon being looked at closely, turn out to be ingenious if vague restatements of just those changes. The resulting arrangement by rationale is often stimulating to those who know the data, as when the identical development of *sm* and *ns* is likened to Vulgar Attic εὐχαίμενος for εὐξάμενος (-χσ-)—not to mention other metatheses from all over the world; sound change, to Grammont, is a general rather than a specific phenomenon—and explained as a metathesis, *ns* > *sm*, to "improve the syllable" (63-64). The dual representation of IE syllabic *r* is known to be determined in some cases by syllabic environment within the word; Grammont extends this explanation to such ordinarily unexplained cases as *δαρός/δαρτός* by assuming that the former was originally in order after a vowel, the latter after a consonant at the end of the preceding word—a solution certainly as acceptable as many others in which sentence sandhi has been invoked (280). But those who turn to the book for information will be misled by the implication that once the right tendency is found, the phenomena fall into place in such a way that they could be predicted if we did not have them (on pp. 96-97 time must be taken out to prove, again with the help of outside parallels, that initial digamma does not have to become *gw-*, seemingly against an otherwise respected "principle of symmetry"); readers will be further misled by Grammont's avoidance of any discussion of the really controversial problems in Greek phonology, and finally by his disregard for facts in general. Misprints abound, perhaps because the author became ill and died during the printing. The vowel *ə* and the dubious IE spirant in *τέκτων* = Skt. *takSan* seem to be claimed for proto-Greek (21), one would like to know why. The loss of *q* from the alphabets marks the dropping of a superfluous symbol rather than a sound change due to a "tendency" towards fronting (26). Mantinea is not on Cyprus (192) nor does ἡδύς have an aspirated digamma and long alpha in Homer (53; a nest of inaccuracies). Voiced aspirates are said to be unstable sound types, lost "sooner or later" from "any" language (222-223); in India they must have existed for several millennia, and show no signs of weakening. And so on.

It is sad that the last work from the pen of a gifted and original scholar should have turned out so imper-

fect. If his influence on Greek studies is not destined to be entirely lost, we shall be indebted for its survival to M. Lejeune's *Traité de phonologie grecque* (Paris 1947), a work in which Grammont's teaching is blended with that accuracy of presentation which the late scholar himself unfortunately lacked.

HENRY M. HOENIGSWALD

UNIVERSITY OF PENNSYLVANIA

**The Philosophy of Plato.** By G. C. FIELD. ("The Home University Library of Modern Knowledge," No. 207.) London: Oxford University Press, 1949. Pp. 219. \$2.00.

This book, in many respects perhaps the best short study of Plato for the present generation, is a protreptic to those who have not read Plato and an illumination for those who have. It interprets Plato for our age and in terms of our experience, and this task is accomplished brilliantly by a leading British Plato scholar and philosopher. Aware that "each dialogue has its own special interest, and the references to the general position assumed are incidental to that" (126), he does not interpret Plato systematically, but reveals his processes of thought on various problems. Where traditional terms are confusing for the modern reader he does not hesitate to make changes, such as translating the "spirited" element of the soul as the "self-regarding instinct" (96). He tries to understand Plato first, and then to evaluate his thought for the reflective man living in the context of mid-twentieth century problems. In neat, succinct, and well written chapters he sets forth the entire Platonic spectrum: the theory of Forms, which he paraphrases as "principles of permanence"; the application of this central conception to morals and politics; the theory of the Soul; Plato's later metaphysics, his theology, religion, and views on love, art, and education. All this Platonic substance is set forth through refreshing analysis and examples, in which Plato is always placed in his own context and in that of later philosophy. Professor Field sets up sign-posts warning the reader of the polemic mines in Platonic scholarship; where interpretations bristle with difficulties, as in the *Parmenides*, the author neatly summarizes the case for both sides, himself keeping to the whole Platonic context.

The final chapter, on "Plato Today," is recommended to teachers of Plato in humanities courses as steering a safe channel through the modern confusions which, because Plato presents so many parallels to the contemporary world, identify him with modern "isms"—Fascism, Totalitarianism, Marxism—, and treat him as an enemy to be attacked, rather than a philosopher to be understood. The author shows the abuses of Plato by both admirers and detractors whose interpretations are



either not found in Plato at all, or are read into Plato only at the cost of excessive abstraction. In this connection it is well to quote the author's remark: "it would not be much of a paradox to say that Plato has often exercised his greatest influence on those who have misunderstood him" (192). Professor Field feels that Plato can be of best service to our age by having us pursue for ourselves, in our own way, the suggestions and developments of Plato's thought. The illustrations which he gives of this point of view in the final chapter are sufficient to elevate him into the class of Sir Richard Livingstone. In this book Professor Field has interpreted Plato for our times with the simplicity and clarity of a scholar who has travelled widely in Plato's mind, problems, and contribution.

JAMES A. NOTOPOULOS

TRINITY COLLEGE, HARTFORD

**The Art of Teaching.** By GILBERT HIGHER. New York: Knopf, 1950. Pp. xviii, 291, vii. \$3.50.

This is a book by a classicist which his fellow-classicists should read with diligence, yet it deals with the teaching of the classics only incidentally; its subject is teaching in general. Higher begins by asserting that teaching is an art, not a science. "It seems to me," he says, "very dangerous to apply the aims and methods of science to human beings as individuals, although a statistical principle can often be used to explain their behavior in large groups ..." (vii). The renunciation of the methods of science (and, of course, of all the pseudo-scientific gibberish of the educationist) is not in any sense a denial of the need for method *per se*; on the contrary, the third chapter, which seems to this reviewer the best in the book, is entitled "The Teacher's Methods." It is characteristic of Higher to use the phrase just quoted rather than the conventional "methods of teaching," for to him teaching is not only an art, but an intensely personal art.

After a brief introductory chapter on the importance, variety, scope, and difficulty of teaching, Higher proceeds, in his second chapter, to describe the qualities of a good teacher. The four essentials he lists in an order thoughtfully chiasmic: knowing and liking one's subject, liking and knowing young people. Worthy of note is his insistence on the need, even for a teacher of elementary subjects, to progress far beyond the thorough mastery of the rudiments (13-17); for the young teacher to map his scholarly career with deliberation and foresight (22-26); for all teachers to conduct their classes with humor but without sarcasm (59-61), and to possess the traits of memory, will-power, and kindness (64-73). The reviewer would reverse the order of the last two, perhaps even putting kindness at the head of the triad.

The third chapter deals with the three principal teaching methods: lecturing, tutoring, and recitation. On each of these Higher has useful things to say. To those who have heard his lectures, it will now be plainer than ever that their excellence reflects a sure and conscious mastery of the lecturer's art. For the greatest number of American teachers, the section on the recitation method will be the most useful.

In this reviewer's judgment, the last two chapters, "Great Teachers and Their Pupils," and "Teaching in Everyday Life," stimulating though they are, might well have been published apart from the rest.

Higher's book is an outstanding contribution to our understanding of the art of teaching, and is itself a brilliant exemplification of that art.

HARRY L. LEVY

HUNTER COLLEGE OF THE CITY OF NEW YORK

## NOTES AND NEWS

This department deals with events of interest to classicists; the contribution of pertinent items is welcomed. Also welcome are items for the section of *Personalia*, which deals with appointments, promotions, fellowships, and other professionally significant activities of our colleagues in high schools, colleges, and universities.

The Classical Association of New England will hold its forty-fifth Annual Meeting at Trinity College, Hartford, Conn., on Friday and Saturday, March 30 and 31, 1951. The following papers will be presented during the sessions: "The Dullest Book of the *Aeneid*," by Dr. Archibald W. Allen of Yale University; "Venantius Fortunatus, Traveler, Court-Poet, Minnesinger, Priest," by Mr. Goodwin B. Beach of Hartford; "The Classics and Educational Philosophy," by Dean Francis Keppel of the Graduate School of Education, Harvard University; "Thomas More and the *Planudean Anthology*," by Prof. C. Arthur Lynch of Brown University; "The Education of Dr. Knock," by Mr. Alfred Lynd of Sharon, Mass.; "On the Description of Works of Art in Virgil," by Mr. Albert Merriman of Trinity College; "A Latin Teacher on Exchange in Post-War Britain," by Miss E. Lucile Noble of Upper Darby, Pennsylvania, Senior High School; "The 1950 Summer Session of the Ameri-

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can School in Athens," by Miss Mary B. Sheehan of Brown University; "Hector's Successor in the *Aeneid*," by Dean John W. Spaeth, Jr., of Wesleyan University; "What is Basic in Latin for the College Candidate?" by Mr. J. Appleton Thayer of St. Paul's School; "Arithmetic—Roman Style," by Prof. J. Hilton Turner of the University of Vermont; and "Modern Reports from Ancient Fronts," by Sister Marie Michael of Sacred Heart Academy, Stamford, Conn. The annual dinner will take place on Friday evening, and for this occasion members are invited to be the guests of Trinity College. Following the dinner there will be an address by Sir Alfred Zimmern of American International College; his subject will be "Our Greek Augustan Age." Teachers and friends of the Classics are cordially invited to attend the open sessions of the Meeting. Further information may be secured from the Chairman of the local Committee on Arrangements, Prof. James A. Notopoulos, Trinity College, Hartford 6, Conn., or from the Secretary of the Association, Prof. F. Stuart Crawford, Boston University, Boston 15, Mass.

Professor L. R. Shero of Swarthmore College has communicated to us the request of Mlle. Juliette Ernst of the *Fédération Internationale des Associations d'Études Classiques* that two corrections be made in the notice which appeared on page 62 of this volume: the person to whom inquiries should be addressed is not Professor Dain, but Professor Dugas, Secretary of the Fédération, 72 Rue Pasteur, Lyon, France; moreover, we should have noted that the paper of Miss Richter, who was unable to be present at the Congress, was read by M. J. Charbonneaux. "Further," writes Mlle. Ernst, "the date of 1954 for our next Congress is, as the writer of the note says, only a proposal and meets with the opposition of the British classicists who organize their Triennial Conference in 1954."

Hölder-Pichler-Tempsky, Singerstrasse 12, Vienna 1, Austria, publishers of the *Corpus Scriptorum Ecclesiasticorum Latinorum*, announce that the publication of the series has been resumed. Three new volumes of CSEL are scheduled to appear in 1951-1952. Orders which reach the publishers by June 30, 1951 will be entitled to a reduced subscription price, about 20% lower than the normal list price. The titles of the volumes, with the special price and expected date of publication, are as follows: Vol. LXXI: W. Jacob and R. Hanslik (eds.), *Cassiodorus, Historia Ecclesiastica Tripartita*, \$12.00, Autumn, 1951; Vol. LXXII: A. P. McKinlay (ed.), *Arator, De Actibus Apostolorum*, \$6.60, Autumn, 1951; Vol. LXXIII: P. C. Faller (ed.), *Ambrosius, Pars VII: De Excessu Fratris, De Obitu Theodosii, De Obitu Valentiniani, De Paenitentia, De Mysteriis, De Sacramentis, Explanatio Symboli*, \$7.80, December, 1952, or earlier.

## BOOKS RECEIVED

Here are listed all books received by THE CLASSICAL WEEKLY the subjects of which are deemed to fall within the WEEKLY's scope. Listing here neither precludes nor assures a subsequent review. Books received will not be returned, whether or not they are listed or reviewed.

ERNOUT, A. *Les adjectifs latins en -ōsus et en -ulentus*. ("Collection Linguistique Publiée par la Société de Linguistique de Paris," No. 54.) Paris: Klincksieck, 1949. Pp. 121.

FISCHER, BONIFATIUS. *Verzeichnis der Sigel für Handschriften und Kirchenschriftsteller*. (= *Vetus Latina: Die Reste der altlateinischen Bibel*, Fasc. 1.) Freiburg: Herder, 1949. Pp. 104. DM 10.

JACHMANN, GÜNTHER. *Vom frühalexandrinischen Homertext*. ("Nachrichten der Akademie der Wissenschaften in Göttingen," Philol.-hist. Klasse, Jahrgang 1949, No. 7.) Göttingen: Vandenhoeck & Ruprecht, n.d. Pp. 167-224. DM 6.

KASER, MAX. *Römische Rechtsgeschichte*. ("Jurisprudenz in Einzeldarstellungen," Vol. II.) Göttingen: Vandenhoeck & Ruprecht, 1950. Pp. 277. DM 11.80.

LABÉY, DANIEL. *Manuel des particules grecques*. Paris: Klincksieck, 1950. Pp. xv, 86.

LASSERRE, FRANÇOIS. *Les épodes d'Archiloque*. ("Collection d'Études Anciennes.") Paris: "Les Belles Lettres," 1950. Pp. 332.

LUGLI, GIUSEPPE. *Foro Romano, Palatino*. Roma: Bardi, 1949. Pp. 153; 2 plans. L. 300.

MÜLLER, GUIDO, S.J. *Lexikon Athanasium*. Fasc. 5, *theos to lambanō*. Berlin: De Gruyter, 1950. Cols. 641-800. DM 30.

*Museum Notes*, Vol. IV. New York: The American Numismatic Society, 1950. Pp. vi, 130; 24 plates. \$5.00.

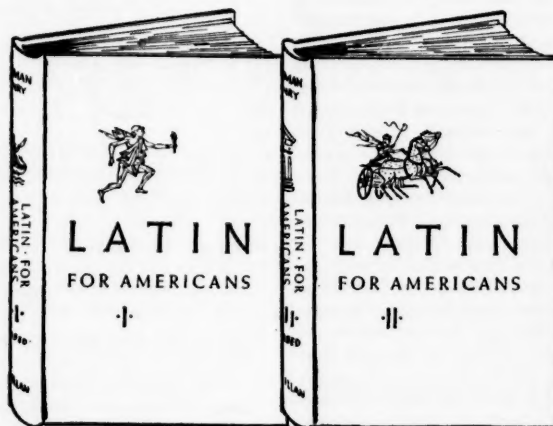
NILSSON, MARTIN P. *Geschichte der griechischen Religion*. Vol. II: "Die hellenistische und römische Zeit." (= *Handbuch der Altertumswissenschaft*, V. II. 2.) Munich: Beck, 1950. Pp. xxiii, 714; 16 plates. DM 48.

PERRET, JACQUES. *Recherches sur le texte de la "Germanie"*. ("Collection d'Études Latines," Série Scientifique, No. 25.) Paris: "Les Belles Lettres," 1950. Pp. viii, 166; 2 plates.

POHLENZ, MAX. *Gestalten aus Hellas*. Munich: Bruckmann, 1950. Pp. 744. DM 25.

SEYRIG, HENRI. *Notes on Syrian Coins*. ("Numismatic Notes and Monographs," No. 119.) New York: The American Numismatic Society, 1950. Pp. v, 35; 2 plates. \$2.00.

TRAGLIA, ANTONIO. *La lingua di Cicerone poeta*. ("Sermo Latinus.") Bari: Adriatica Editrice, 1950. Pp. 306.



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